

University of Texas Bulletin

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MAKING FRIENDS IN MUSIC LAND

By

LOTA SPELL

Interscholastic League Bureau

Department of Extension



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The benefits of education and of useful knowledge, generally diffused through a community, are essential to the preservation of a free government.

Sam Houston

Cultivated mind is the guardian genius of democracy. . . . It is the only dictator that freemen acknowledge and the only security that freemen desire.

Mirabeau B. Lamar

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PREFACE

The purpose of this little book is to supply teachers and others interested in promoting music memory contests with some material which may serve to interest the children in the compositions selected for study in 1925-26. As many of the teachers who direct this work know little of music, and as others cannot spare the time necessary to assemble material suitable for presentation in connection with the records, a need has been felt for a simple text which might be used either by the music teacher in direct connection with the lesson in appreciation or by the teacher of reading as a supplementary text, thus correlating the music work with the regular curriculum.

The limitations imposed in the making of the 1925-26 list rendered a new arrangement of the selections inadvisable. Compositions which had appeared on the State lists for more than two years were barred, but from the 1923-24 list, the last printed, twenty pieces were to be retained, as many of the schools could not afford to purchase fifty records in one year. Stories to accompany the selections retained from the 1923-24 list will be found in *Music Memory Stories*, published by the Interscholastic League as Bulletin 2337 of the University of Texas, price fifteen cents. Herein will also be found little essays which explain the different types of compositions presented. As familiarity with these forms lies at the basis of all real musical appreciation, it is believed that the repetition of the explanations will only serve to deepen such impressions as may have been received by any children who took part in previous contests.

An attempt has been made to render the book helpful to teachers, not only in furnishing stories for the children, but by direct teaching aids. Questions have been added to the stories which may serve to some extent in directing listening. In the Appendix will be found suggestions concerning additional reading material bearing on the selections, the

form of sheet music in which each may be secured, and mention of some adaptations which appeal to children. The bibliography lists some books which will be of help in teaching and some books which, as they are especially adapted for children's reading, may, it is hoped, find a place in the school library.

While it is made clear in the text that the mere recognition of a musical composition is only the first step in musical appreciation, the training incident to participation in such a contest may serve as an approach to an understanding of music in a much broader sense. The child's imagination can be stimulated, his musical interests broadened, and his sense of hearing quickened and directed by intelligent guidance. To those ends it is hoped this little book may serve as a primer.

In the preparation of this work suggestions have been received from many of the teachers and supervisors in this State. Especially do I wish to acknowledge the suggestions and encouragement received from Prof. H. Guest Collins, director of music in the State School for the Blind; Mrs. Dora Jackson, supervisor of music at Dalhart; Miss Willie Stephens, supervisor of music in Austin, and Miss Miriam Gordon Landrum of Austin. Mr. R. C. Stephenson, of the Spanish Department of the University of Texas, kindly consented to translate the words of *La Golondrina*.

Indebtedness is acknowledged to the following publishers from whose publications texts of a few of the songs were taken: C. C. Birchard, for the text of *Serenade*, *Santa Lucia*, *Barcarolle*, and *Holy Night*; the Macmillan Co., publishers of *Cowboys Songs* for "*Rounded Up in Glory*;" H. Holt & Co., for the text of the *Two Grenadiers*; Silver, Burdett Co., for *On Wings of Song*; and G. Schirmer for that of *Oh, Promise Me*.

LOTA SPELL.

Austin, Texas, August 24, 1925.

LITTLE JOURNEYS INTO MUSIC LAND

Have you ever made a trip somewhere and seen strange and wonderful things that you had never thought of before? Perhaps you saw high mountains, great rivers, beautiful buildings, or famous people, did you? Are you glad now that you made the trip? I am sure you are, for whenever you want to think of any of the interesting things you saw you have the pictures stored in your mind ready to be looked at whenever you want to.

This year we are going to take ever so many trips into a land which I do not believe you ever visited before—at least I am sure that you never did in just the same way. You remember that on those trips we were just talking about you had to use your eyes all the time, but now you are going to have to use your ears to help you to make the little pictures you will want to keep. What do you suppose we are going to travel on? Not on a train or in an automobile. We are going to travel by phonograph or perhaps even by radio. Those are queer things to travel on, you think now, but just wait until we're started—then tell me whether it's interesting or not.

But before we get started I want to know if any of you ever went to a place where people talked in a language you couldn't understand? If you ever did, I know you wondered how those people could be having such a good time and enjoying each other so much, when you couldn't see a bit of sense in what they were saying. Perhaps some of you may have heard people who came from a far-away country speak in their own language. It sounded strange to you, didn't it? Did you remember anything those people said? Do you know why you didn't?

Perhaps I can help you to answer that question if I ask you another. How do you suppose you learned to under-

stand and remember English? You can't remember when you learned, but you may have a little brother, or perhaps you have only seen some one else's little brother who couldn't talk as you do. What do you suppose he had to do before he learned to talk? He *listened*. Little children who are deaf and cannot listen do not learn to talk. A little baby that can hear listens a long time before he begins to talk, doesn't he? And then at first he just says words over, just because he has heard them and likes the sounds. But after awhile that little brother gets bigger and sits up and listens, not just to words here and there, but to whole stories, and after awhile he tells you some of the stories back, doesn't he? But he had to hear the stories ever so many times before he could tell them. Don't you think it is more interesting to talk to people who can listen, and who can tell something afterwards of what they hear?

Now what does that have to do with the trips we are going to take on that funny phonograph? I will tell you. We are going into a land where another language is spoken, and I am just wondering how much of what you hear you are going to understand. If you are just like a little baby, you will go on thinking about anything you please all the time we are traveling, and when the trip is over you may remember a little, but not much, because you listened like a *baby*. If you are big enough to *really* listen, after you have made one trip you'll remember some of what you heard, and after you have made the same trip several times you'll be able to tell some bits of what you heard to somebody else. If you know something about the country and the people you are going to meet, you will be able to understand and remember more of what you hear. If you should hear people talking about apples, you would remember more if you knew what an apple was, wouldn't you? So the more you find out beforehand about what you are likely to hear on our trips, the more you can store in that little closet in

your head which is waiting to be filled with many delightful sound-pictures.

And after you have been on one trip, I want you to decide whether you listened like a *baby*, or whether you listened like an intelligent person. How much of what you heard can you remember? How much could you tell to somebody else? Don't you want to hear the same thing again to see if you can remember more the next time?

ROUNDED UP IN GLORY

OSCAR FOX

Number 2

American Cowboy Song

On this trip we are not going to travel very far—we are just going out into the great West, that part of the United States east of the Rocky Mountains which stretches from Texas to Wyoming. On these plains there used to be great herds, first of buffalo, and later of cattle, such as some of you may have seen on the ranches in western Texas. When the great herds of cattle ranged on the prairies, somebody had to watch them. The men and boys, cowboys, they were called, who lived out with the cattle, had to lead very lonely lives. They were far from other people, and they did not have the houses or comforts that some of you have. Their bed was on the prairies; their food was cooked on the camp-fires. They had lots of time to think, and sometimes they would sit around the fire at night and sing. Sometimes one cowboy would sing a part of a song alone; then when he came to the end of the tune, all joined in and sang together. We call that part of a song the chorus, which is a song that many people sing together.

Nobody knows exactly who made up the many cowboy songs; they are just folk-songs like those you read about last year. Somebody made them up and then others just kept on singing them over and over; that is the way they were kept alive. Don't you suppose when the cowboys were away off from home they sang many times to keep from being lonesome? And when one of them died and his comrades buried him on the lone prairie, I think they must have thought of the time when they, too, would go away down the same road. And as they died, and great cities grew up on the prairies where the cattle used to range, many of the songs of the cowboys were entirely forgotten. A few have been written down by Mr. Lomax, a gentleman

who lives right here in Texas, in a book called *Cowboy Songs*. Some of these were so interesting that another Texan, Mr. Fox, set them to music. Perhaps he had heard the tunes sung on the range. In addition to giving us a melody for the words, he composed the music to be played on the piano, an accompaniment, as musicians call it.

Before we start on our trip I want you to read some words that Mr. Lomax wrote about the cowboy . . . "The changing and romantic West of the early days lives mainly in story and in song. The last figure to vanish is the cowboy, the animating spirit of the vanishing era. He sits his horse easily as he rides through a wide valley, enclosed by mountains, clad in the hazy purple of coming night,—with his face turned steadily down the long, long road, 'the road the sun goes down.' . . . A vagrant puff of wind shakes a corner of the crimson handkerchief knotted loosely at his throat; the thud of his pony's feet mingling with the jingle of his spurs is borne back; and as the careless, gracious, lovable figure disappears over the divide, the breeze brings to the ears, faint and far yet cheery still, the refrain of the cowboy song." . . . Here are the words of such a song:

I have been thinking today,
As my thoughts began to stray,
Of your memory to me worth more than gold.
As you ride across the plain,
'Mid the sunshine and the rain,
You'll be rounded up in glory bye and bye.

You will be rounded up in glory bye and bye,
You will be rounded up in glory bye and bye,
When the milling time is o'er,
And you will stampede no more,
When He rounds you up within the Master's fold.

As you ride across the plain,
With the cowboys that have fame,
And the storms and the lightning flash by,
We shall meet to part no more,
Upon the golden shore,
When He rounds us up in glory bye and bye.

May we lift our voices high
To that sweet bye and bye,
And be known by the brand of the Lord;
For His property we are,
And He will know us from afar
When He rounds us up in glory bye and bye.

Do you have clearly in your mind the picture of the cowboy with his face turned toward "the road that the sun goes down?"

1. Did the same number of people sing all the way through?
2. When did more begin to sing?
3. How many, do you think, sang in the chorus?
4. Did you hear an instrument?
5. What instrument do you think it was?
6. Can you remember any bit of the cowboy tune?
7. How many times did he sing that tune?
8. Can you sing the chorus?
9. Do you like this song? Why?
10. How many words that musicians use have you learned while we were getting ready to take this trip?

LA GOLONDRINA

(The Swallow)

Number 3

MEXICAN POPULAR SONG

Today we are going down south of the Rio Grande to visit with our neighbors in Mexico. Did you know that Mexico is a very wonderful country with a beautiful city bigger than any in Texas for its capital? There you can hear all kinds of music every day. And away out in the country where there are no railroads and the people travel on donkeys, you will still find the people singing and often dancing. Many of the Mexicans are Indians. Mexico did not do as the United States did,—drive the Indians off their land. Many of the Indians in Mexico are still living in the same villages that their ancestors lived in before Columbus

came to America. These Indians do not know much, but they learn the songs their mothers sing to them. They have to remember them, for they have no music books, and if they should forget their songs, somebody would just have to make up new ones.

One of the reasons that we do not know much about the beginnings of their songs is that they were sung for a long, long time before they were ever written down. After that happened, other people in the world learned some of their beautiful songs. I wonder if what you are going to hear in Mexican music land will sound beautiful to you. Perhaps if you read the words, they will help you to understand the music.

When with its weary pinions bravely beating,
Deserting us, the swallow flies away,
What if, some adverse wind and weather meeting,
And driven from all shelter, it should stray?
I'll place its nest here safe beneath the gable,
Where it may brave the winter glooming by;
I, too, am exiled and, alas, unable,
O happy bird, like you to rise and fly.

I, too, have left the fatherland that bred me,
The 'home, sweet home' for which all exiles yearn,
Unhappy I have followed where fate led me,
Forever farther, never to return.
O Pilgrim doomed the Roads of Sky to follow,
I mark the dauntless lofty course you keep,
I listen to your cry, courageous swallow,
And, thinking of my fatherland, I weep.

Do these words remind you of *Home, Sweet Home*? In Mexico this song is used as the last number on a concert program, or it is played, as a waltz, as the last number at a dance, just as *Home, Sweet Home* is often played here. When a group of Mexicans gather together in a foreign country, they often sing *La Golondrina* because it reminds them of home.

1. Is this song sad or glad?
2. How did it make you feel?

3. Did you hear a person singing or an instrument playing?
4. Was there a chorus to this song?
5. Did you hear any accompaniment?
6. What instrument played the accompaniment?
7. If an instrument played the melody, what instrument was it?
8. Was the song quick or slow?
9. Can you sing the melody?
10. Would you like to hear some other Mexican music?

SANTA LUCIA

Number 5

ITALIAN POPULAR SONG

Do you wonder where we are going to travel today and what we are going to hear? Get ready for a long trip. We are going far across the great ocean to a city called Naples, which is built on the shores of one of the loveliest bays in the world. As we pass into the harbor you can see many buildings high up on the hills which extend back from the shore, and down on the edge of the water are the big boats that go across the sea and the little boats that are used by the fishermen and the people that want to cross the bay. From the bay of Naples you can see the volcano Vesuvius which a long time ago sent out so much fire and lava that it buried several cities along the coast near Naples. Sometimes Vesuvius is active now, and sends out great streams of lava.

The people who live in Naples like to sing, and just as soon as a song is sung among them which has a good melody, which is what you call a tune, they learn it very quickly. Everybody sings the songs that they think are pretty. One of the songs they sing has become known all over the world. It is named for the saint that the Italians believe looks after and protects the city of Naples. Her name in English would be Lucy, but in Italian it is Lucia, which is pronounced as if it were spelt Luchea.

There is something about this music that will make you think of the lapping of the waves, if you listen carefully. Perhaps that is the reason that the fishermen and boatmen sing this song many times while they are rowing across the bay. Can you imagine them on a moonlight night—you know it is never cold in Naples—singing this song as they row across one of the loveliest bays in the world?

When you can sing *Santa Lucia*, I believe you can feel a little bit as the Italians do as they row across the bay of Naples. When one feels as somebody else does, you must know a good deal about them, must you not?

Now 'neath the silver moon ocean is glowing,
O'er the calm billows soft winds are bloming;
Here balmy breezes blow, pure joys invite us,
And as we gently row, all things delight us.

Hark, how the sailor's cry
Joyously echoes nigh,
Santa Lucia! Santa Lucia!

When o'er the waters light winds are playing,
Their spell can soothe us, all care allaying;
To thee, sweet Napoli, what charms are given,
Where smiles creation, toil blest by heaven.

Home of fair poesy,
Realm of pure harmony,
Santa Lucia! Santa Lucia!

1. Who sang the song, one person or more?
2. Did you hear an accompaniment?
3. What instrument did you hear?
4. Could you hear any little slurred tones that sounded like the lapping of waves? How many?
5. Was there a chorus in this song?
6. Is the melody easy to remember?
7. Did you hear anything before the song began?
8. Did you hear anything after the song was finished?
9. Is it a sad or a glad song?
10. Why do you think people like this song?

MAKING FRIENDS IN MUSIC WORLD

If you will think for a minute what an empty world this would be if you did not know a single person in it, you will see how much it will mean to you to have friends in the world of music. Suppose you had to go to school day after day and hear other children talking and playing while you could not join in because you did not know anybody. You would not be interested in going to that school, would you? In any world you need to have friends to be happy, and I want to suggest some of the ways that the strangers you meet in music land can be made friends.

If you meet many strangers, can you remember any of them afterwards? If they were all alike, do you think you could tell one of them from another? I am sure you could not, for, unless you notice distinct things about persons, you cannot remember them. One way we have of remembering people is to connect their names with their faces; then when we see them, we think of their names. When you have learned the name of a piece of music, you have one way of remembering it.

Then there is another way by which we remember people. You know there are many things that are just about the same in everybody, yet there is always something about each of us that is different from everybody else. When we meet strangers, we notice those differences. One person may have attractive eyes, another a lovely voice, and still another moves so gracefully. But because you have not studied music, you do not know how to hear those differences when you meet a stranger in music land. If you had never seen people, you would not know what the shape of the body is, or how many hands or feet you should expect people to have, or where the eyes ought to come, would you? There would be a great many interesting things about people to learn, and you must expect to learn just such things about music before you can hope to be able to recognize the different pieces of music you will hear.

But even if you can notice enough about a person to

recognize him if you see him again, and do know his name, that does not make him a friend, does it? You would want to know what kind of a person he is, how he acts, and especially how he thinks, before you decide whether you want him for a friend. It is usually true that only persons who are interested in the same thing are great friends. Remember, it takes two to make friends. You have to do your part. If you are not interested and interesting, who will want you for a friend?

All music is waiting to be your friend. If any strange piece does not sound friendly, you must stop and think whether it is not your fault. Perhaps if you can find out some of the good things about it, you will find it interesting enough to claim as a friend.

There is some music, like some people, that you will not want to waste your time with. And because you do not know enough yet to judge for yourself, we have picked out for you this year some of the music that you will want to have for friends. Later you will be able to decide for yourself, when you hear a piece of music, whether it is worth remembering. There are pieces, like persons, whose names are not worth remembering. They come, and they go; it is only the friends that are going to mean something to you all your life that you can take the time to know thoroughly.

When you once know a good piece of music, you will always be glad to hear it again. When you are at church, or at a concert, or just on the street, and happen to hear something you know, you do not feel like a stranger in that place any longer, but as if you were in your own home, meeting again the friends that you have known for a long time. To make friends, then, you must learn to know, not just people's names, but all they stand for; and to be a friend you must bring to your friend sympathy and intelligent understanding. You may not always understand your friends, but you believe that whatever they are trying to tell you is worth while, and you want to understand them. I hope that you will make many friends in the world of

music, and to do that you must learn, not only their names, but to understand each one as fully as you can. How many friends have you now in the world of music? How well do you know each one?

SERENADE

SCHUBERT

Number 7

Did you know that a long time ago girls and boys did not go to school together, or anywhere together? It was very hard for a young man to see the girl he liked, and harder still to talk to her. And because one can tell some things so much better at night than in the day-time, the custom of serenading grew up. A serenade is just a song which is sung by a young man to his lady love, and he sang it to her in olden times because he seldom had a chance to talk to her. Sometimes a girl was not allowed to talk to the man she was to marry until after the wedding.

On our trip today we are going out on a moonlight night with a young man who is much in love with a lovely lady, and he is going to sing to her the things that he is not allowed to say to her. Perhaps she will come to her window, or if she is upstairs in a room which has a little balcony, perhaps she will come out and wave her hand to him. Will she answer him?

Thro' the leaves the night-winds moving, murmur low and sweet
To thy chamber window roving, love hath led my feet.
Silent prayers of blissful feeling link us though apart,

Link us though apart,
On the breast of music stealing,
To my dreaming heart,
To my dreaming heart,

Sadly in the forest mourning wails the whippoorwill,
Any my heart for thee is yearning,
O bid it, love, be still.
O bid it, love, be still.

Moonlight on the earth is sleeping, winds are rustling low,
Where the darkling streams are creeping, dearest, let us go.
All the stars keep watch in heaven, while I sing to thee,

While I sing to thee;

And the night for love was given.

Dearest, come to me,

Dearest, come to me.

This song was written by the same composer who wrote the *Erl King*. When he saw the words he thought they were very poetic, and that they would be even more beautiful if set to music. I know you will agree with me that the melody of this song is both easy to remember and very beautiful. How many know what kind of a song the *Erl King* is? This is an art song, too; that is, it is a song which was composed and written down by a person who knew how to write music. Don't you think it is fortunate that Schubert wrote down on paper the music of this *Serenade*, because now nobody has the right to change a single thing about it?

1. Did the singer begin to sing as soon as the music started?
2. What instrument played the accompaniment?
3. What instrument do you think Schubert intended to imitate in this accompaniment?
4. Does the music ever sound like an echo of the singer?
5. How many times?
6. Do you think the singer was glad or sad?
7. Listen to the little tune of "Thro' the leaves." Do you ever hear it again in the song? How many times?
8. What is the difference between a folk-song and an art song?
9. Which kind did Schubert write?
10. Which kind do you think children like better?

THE TWO GRENADIERS

SCHUMANN

Number 8

Did you ever hear of Napoleon? He was the ruler of

France, and he was not satisfied with just ruling France; he wanted to rule all of the countries in Europe. He was wonderfully successful because his soldiers were so devoted to him that they fought very bravely. They believed he was a great man and that he was fighting for the good of their beloved France.

After he ruled Germany and Italy and Spain and Holland, he wanted to rule Russia. There he went with his army. You know it is bitter cold in the winter, and that made it hard for the soldiers who were not accustomed to it. Then the Russians, when they knew his army was coming, instead of surrendering to him, just burned their cities. When the great army came, expecting to find a place to sleep and plenty to eat, there was neither. When Napoleon saw that his trip into Russia was a failure, he rushed back to France. But his good fortune had deserted him; he was finally made a prisoner and sent away out of France to a lonely island to die.

Some of his soldiers were left in Russia, and it was a slow, hard trip for them to get back to France. Some froze, some starved, and very few lived to see their homes again. Now I believe you can understand this poem—the words of the song we are going to hear on our trip today.

Toward France there journeyed two grenadiers
Who had been captured in Russia;
And they hung their heads and their eyes had tears
As they came to the borders of Prussia.

They hear the terrible news again
That France had been lost and forsaken;
Her armies beaten, her captains slain,
And the Emperor, the Emperor was taken!

Together they wept, these two grenadiers,
To one thing their thoughts kept turning—
“Alas,” cried one, half-choked with tears,
“Once more my old wound is burning.”

The other said, “The tale is told:
I’d welcome Death about me,

But I've a wife and child to hold;
What would they do without me?"

"What matters wife? What matters child?
With far greater cares I am shaken;
Let them go and beg with hunger wild—
My Emperor, my Emperor is taken!

"And this, oh friend, my only prayer
When I am dying, grant me:
You'll carry my body to France and there
In the sweet soil of France you'll plant me.

"The cross of honor with crimson band
Lay on my heart to cheer me;
Then put my musket in my hand
And strap my sabre near me.

"And so I will lie and listen and wait
Like a sentinel, down in the grass there,
Till I hear the roar of the guns, and the great
Thunder of hoofs as they pass there.

"And the Emperor will come, and his columns will wave;
And the swords will be flashing and rending—
And I will arise, full-armed from the grave,
My Emperor, my Emperor attending."

Although this story is about French soldiers and about the patriotism of the French, the words were written by a German, Heinrich Heine, and the music was composed by another German, Robert Schumann. There is another interesting thing about the music to this song. While Schumann was composing the music, he kept thinking of a very inspiring song which the French soldiers sing as they go into battle. What do you suppose he did? He just took part of it and used it in his own song. I wonder how many of you know the national song of France, the *Marseillaise*? If you do not know it, perhaps your teacher will play it for you before you hear the *Two Grenadiers*. Then I want you to listen to Schumann's music and see if you can tell when the music of the *Marseillaise* comes in. If you know that song very well, and can listen carefully to the

accompaniment, you will hear little bits of that melody being played even near the opening of the song.

The *Marseillaise* is a fine song to make people want to get up and do things. And because he had heard that song for so many years, the poor old grenadier, dying on his way home to France, believed that some day he would hear it calling him from the grave to fight, and he wanted to be ready to answer.

1. Who sang the song, a man or a woman?
2. Was there an accompaniment?
3. What instrument, or instruments, furnished it?
4. Was there a chorus?
5. With what words did the *Marseillaise* tune begin?
6. Did you hear any bits that sounded like it before?
7. Which part of the song is most sad?
8. Is the song slow or fast?
9. Is the movement the same all the way through?
10. Do you like the way Schumann used the *Marseillaise*?

ON WINGS OF SONG

MENDELSSOHN

Number 9

Away off in India there are supposed to be many wonderful gardens on the banks of the Ganges. This river is considered sacred by many of the people of India, and they believe that things could happen near it that could not take place anywhere else.

In the song you are going to hear today, there will be a description of an enchanted garden on the banks of the Ganges River. To this delicately beautiful garden somebody wants to take a person he loves very much. I wonder if you wouldn't like to be there too? Can you imagine yourself lifted up by the music, and carried on its wings to the wonderful spot that the poet tells of thus:

On wings of of song I will take thee,
To India, love, we will go.
There a sweet home I will make thee
Where Ganges waters flow.

A garden there brightly is shining
Beneath the moon so clear;
The lotus flow'rs are pining
To see their sister dear.

Their violets chatter and titter,
While roses tell stories of love,
Eyeing the stars as they glitter
And merrily twinkle above.

There freely and happily ranges
The gentle, wily gazelle,
And in the distance, the Ganges
Flows on, thou'lt hear him well.

Beneath a broad palm we'll rest us;
Free from the world we'll seem;
Rejoiced that fate has blessed us
With such a delightful dream.

1. Was the song sung in English? Could you understand the words?
2. Was there any instrumental music before the song began?
3. How many times was the melody repeated?
4. Was the song accompanied? By what instrument?
5. Which was this, an art song or a folk-song?
6. Can you listen to the accompaniment? Can you hum it?
7. Do you remember who wrote the words of the *Two Grenadiers*? The same poet wrote the words of this song.
8. Did this song have a chorus?
9. Did this song make you feel like working or just like dreaming?
10. Can you tell anything about the man who composed this song?

THE FACES OF OUR FRIENDS

When we begin to study the face of a stranger, we find that there are certain things about it that are just like any other face. There are two eyes, a mouth and a nose, and usually hair on the top of the head. But we don't pay any attention to such things as that; we look for the things about that face that are unusual. But when you begin to look at the face of a new friend in music world, you don't even know what to expect, and that is the reason you can't tell what is different or unusual. To help you to study the faces of the strangers you may meet, I am going to suggest some points that may help you.

Just as most people judge others largely by their faces, so music is generally estimated by the melody. That is the thing most people enjoy; indeed, it is the only thing that some people ever hear. And melody is very important, for you would not like music much if it did not seem to have some kind of a tune sometimes. Just as you cannot always look directly at the faces of people, so you cannot always hear the melody distinctly. But even when a person's back is turned or if the head is covered up, you know the head is there somewhere or the person wouldn't be alive. That would be true in music too; if there were no melody, the music couldn't live either.

You must not expect the melody to be always staring you in the face. Sometimes it plays hide-and-seek with you and, unless you are quick and know where to look, it escapes you. Sometimes it gets lost in the crowd, just as a face does sometimes when you would like to follow it. But if you know the face, you would recognize it anywhere. That is what you must learn to do with the faces of your friends in music land. If you cannot pick out the melody yourself, perhaps your teacher will play parts for you, and then you must listen to see whether you can discover it again in hidden places.

Sometimes when friends have gone away, we like to have something to remind us of them and of their dear

faces. What is it that does that? Do you suppose we can make pictures of the faces of our friends in music land? There are various ways. The best pictures are those that musicians keep; the sheets all covered with lines and little dots. Here is a picture of the melody of the first lines of *Santa Lucia*.

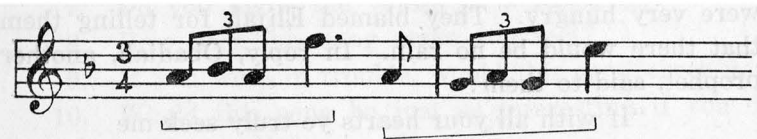


And here is a bit of *On Wings of Song* that you will want to remember.



Perhaps you do not recognize these pictures of our friends. Then there is something more for you to learn.

There is just one more thing I want to tell you now about the faces of our friends. Which part of the face do you think is most expressive? Some poet has said the eyes are the pictures of the soul. A music face has eyes, too, but in music we call them motives. A motive is a tiny bit out of which the whole musical thought grows. Sometimes a glimpse of the eyes is all we need to recognize a friend. One can draw pictures of the eyes in music too. Can you recognize this?



Have you ever seen the picture of Mona Lisa? If you can look at that picture, study the eyes a moment. You can not understand just what those eyes express; nobody could put into words exactly what they may mean. But the more you study them, the more meaning they will come to have for you. They may mean something quite different to somebody else, and that is quite right. You must not expect the beautiful melodies that represent for you

the faces of your music friends to say the same thing to everybody; still less the eyes. Some people look at a face like Mona Lisa's and never see the eyes; but they have missed something in their lives. That is the reason that you will want to find the eyes of your music friends, and then look into them for that inspiration which makes men do both great and noble deeds.

IF WITH ALL YOUR HEARTS

FROM ELIJAH
MENDELSSOHN

Number 12

So far we have visited around and heard interesting things about America and Europe, and one song was even about Asia. Today we are going to get acquainted with a story of the Holy Land. Long, very long ago, there were men there who were called prophets because they told the people what was going to happen. The Bible tells all about these prophets.

One of them was called Elijah. Once he told the people that there would be no rain for a long time and that the country would suffer because the people did not worship the true God. And his prophecy came true. As there had not been enough food saved to feed the people, many were very hungry. They blamed Elijah for telling them that there would be no rain. In reply, Obadiah, another prophet, said to them:

"If with all your hearts ye truly seek me
Ye shall ever surely find me," thus saith
our God.

And then he added:

"Oh, that I know where I might find him
That I might even come before his presence!"

These are the words from which Mendelssohn made the song you are to hear today. I want you to listen to the way the words are used over and over; sometimes just

one little phrase is repeated to different music. This song is only one of the many which make up the oratorio of *Elijah*. Do you remember what an oratorio is? A musical composition, consisting of songs for single singers and for large choruses accompanied by an orchestra, is called an oratorio, if the words are taken from the Bible or are of a religious nature. The singers do not wear costumes and do not act their parts as they do in an opera. In the oratorio of *Elijah* you will find that Mendelssohn used many different stories about Elijah, but I will only tell you that in the end, after all his troubles, Elijah was taken up to heaven in a great chariot. You can read all about him in the Bible.

Mendelssohn did not take all the words for this oratorio from one chapter; instead he selected verses from several books and arranged them in such a way as to show the most impressive scenes in Elijah's life. Many of the songs and choruses of this oratorio are considered very beautiful, and I hope after you know "If with All Your Hearts" you will want to hear others.

1. Who is singing? One person or more?
2. What kind of a voice has the singer?
3. Is the song accompanied?
4. If so, by what? One or more instruments?
5. Does the melody stand out clearly?
6. Would this song be suitable for church?
7. Do you know the verses it is based on?
8. How does this song make you feel?
9. If you were in trouble, would this song cheer you?
10. Would this song be just as interesting if you did not know the words?

CUJUS ANIMAM

FROM THE STABAT MATER

ROSSINI

Number 13

The *Stabat Mater* is an oratorio of a special type. The

name means the *Mother Stood*, and it refers to Mary, the Blessed Mother of Jesus. The text is drawn from a Latin hymn which expresses the feelings of the Mother who stood at the foot of the cross when Her Son was crucified. Music to accompany words relating to the sufferings of Jesus is often called passion music. So the *Stabat Mater* is both an oratorio and passion music.

Although you would expect the music for such a scene to be very sad, I feel sure that had you heard the music of "Cujus Animam" without knowing anything about the words, you would have thought it a melody from some opera. And you would have been quite right. Rossini was an opera writer; he could create beautiful melodies, but he could not bring himself to the sober tone one would expect in passion music.

From what you know about the *Stabat Mater*, you realize that it consists of many other songs and choruses, some of them equally as melodious as this song. Perhaps there will be another one on the back of this record. You can enjoy any part of it without learning the words, for they are much too serious to be set to the bright and beautiful music.

1. Does a singer sing the melody?
2. What kind of a voice did you hear?
3. What kind of an accompaniment was played?
4. Did you hear an introduction?
5. What is the rhythm of the accompaniment?
6. Does the same rhythm appear in the melody?
7. Were any stanzas repeated?
8. Is the general character of the melody sad or cheerful?
9. Would the music be suitable for church?
10. What is an oratorio?

LISTENING TO THE VOICES OF OUR FRIENDS

After the face, what is the next thing you notice about a person? Probably the voice; that is often one thing that

helps you to decide whether you think a stranger friendly or not. Did you ever think of voices having colors? Musicians often speak of tone-color. To discover colors in music, you must listen to the voices that sing or the instruments that play and learn to tell the difference in their colors. Although each voice has a color all its own, there are some general classes into which voices may be grouped, and you can soon learn which group any voice belongs to.

Just as we have names for groups of colors, we have special names for certain kinds of voices. The clear bird-like voices of women we call *soprano*; the deep voices of women are called *contralto*. A man's voice which is clear and high is called a *tenor* voice; one that is deep and gruff, a *bass*; and one that is just a medium voice, a *baritone*. You must listen now to each singer you hear to see whether you can tell which of these groups the voice belongs to.

There are still more colors to be found in the tones of instruments. A flute's tone is different from that of a violin; a trombone's color is much darker than that of a clarinet. You must learn to know the voice of each of these instruments separately before you can appreciate them in a group. The richest colors in music, just as in painting are not the simple colors of any one voice or instrument; the richness results from the blending of many simple tones into the magnificent coloring of a whole orchestra. Listen to the *Ride of the Valkyries*; there you have many colors blended into a wonderful picture.

When you begin to listen to the voice of each singer or to the tone of each instrument, you will find many interesting things about each to be discovered. And besides, think how many other things you must listen for whenever you hear a piece of music. You should know the name, recognize each wherever you hear it, follow the melody, pick out the motives, and then decide what kind of a voice or instrument is singing. I am sure you cannot listen like a *baby* and do all those things. If you can learn that much about each new piece, you know almost enough to call it a friend, don't you?

THE EVENING STAR**FROM TANNHAUSER****WAGNER***Number 17*

In the Hartz Mountains in Germany is a town called Eisenach which is famous in history and in song. Bach, a great composer, was born there and his birth-place is now a museum which contains many of his manuscripts and other interesting things. Further up on a hillside is the house in which Wagner, the great composer of operas, lived. This, too, has been made into a museum in which many of the scores of his operas may be seen. Up on top of the highest hill near Eisenach is a building still more interesting—it is the Wartburg, the castle in which singing contests were held many centuries ago.

In the story of Tannhäuser, it was in the Wartburg that Elizabeth, the noble young woman who loved him, came to hear him sing in a contest. But when he forgot himself and sang a wild song in praise of Venus, all were so shocked at his poor taste that he would have been attacked by the other nobles had Elizabeth not begged them to let him go unharmed. It was at the foot of the hill on which the Wartburg is built that Tannhäuser heard the "Pilgrims' Chorus"—the song that made him want to go to Rome and seek forgiveness.

Elizabeth, hoping he would be forgiven, awaited the return of the pilgrims. Another man, named Wolfram, loved Elizabeth too, but as he knew she loved Tannhäuser, he said not a word. But when a year had passed and the pilgrims returned without Tannhäuser, Elizabeth knew that her hopes were all in vain. Feeling that she was to die soon, she knelt before a cross at the foot of the mountain and prayed to the Virgin to help her. Wolfram heard that prayer and realized how she was suffering, but he was helpless. It was very hard for him to see the beautiful Elizabeth, so lovely and unselfish, dying from grief

and disappointment. In the valley, below the Wartburg, he sat thinking, grieving that Elizabeth was soon to be taken from him. In the midst of his troubles, his eyes turned toward heaven, and he saw the evening star shining so cheerily down upon him. Have you ever been sad or troubled about anything, and then gone out and looked up at the stars? If you have, I am sure you felt better. Wolfram was cheered; he took up his harp, another comforter, and sang to the evening star, not of his troubles, but of Elizabeth who was soon to go to starry realms. He begged that she might be led, oh, so gently, into that other world where she would be an angel. You will easily remember the melody of this song, but the words, in English, are rather clumsy.

O thou sublime sweet evening star
Joyful I greet thee from afar;
With glowing heart that ne'er disclos'd
Greet her when she in thy light reposed.
When parting from this vale a vision,
She rises to an angel's mission,
When parting from this vale a vision
She rises to an angel's mission.

Elizabeth died, but Tannhäuser, who returned just as her body was being borne to the grave, repented, and was forgiven.

1. What kind of a voice has the singer?
2. What kind of an accompaniment do you hear?
3. For what instrument was the accompaniment intended?
4. Do any other words precede those on this page?
5. Is the accompaniment the same all the way through?
6. Is the general tone of the song sad?
7. Do you feel sorry for Wolfram when you hear it?
8. When you hear it again, will it remind you to be unselfish as he was?

9. When something unpleasant is before you, would such a song as this cheer you?

10. Do you like this song better than the "Prize Song?"

OH, PROMISE ME

Number 18

FROM ROBIN HOOD

DE KOVEN

Oh, promise me that some day you and I
Will take our love together to some sky
Where we can be alone, and faith renew,
And find the hollows where those flowers grew,—
Those first sweet violets of early spring,
Which comes in whispers, thrill us both, and sing
Of love unspeakable that is to be:
Oh, promise me, oh, promise me!

Oh, promise me that you will take my hand,
The most unworthy in this lonely land,
And let me sit beside you, in your eyes
Seeing the vision of our paradise,
Hearing God's message while the organ rolls
Its mighty music to our very souls,
No love less perfect than a life with thee:
Oh, promise me, oh, promise me!

This song has a history very like that of *Rakoczy March*. It was written by De Koven as a single song, and proved very popular. Several years later, when *Robin Hood* was produced, "Oh, Promise Me" was sung between parts of that opera. It has since become identified with it, although the words of the song have no connection with the text of the opera.

De Koven is an American composer who has been very successful in producing light operas of a popular type. They are, as a rule, gay and melodious.

1. Is the music of the two stanzas the same?
2. Is there an introduction or conclusion?
3. Is any music played between the two stanzas?
4. What instrument or instruments play the accompaniment?

5. What kind of a voice has the singer?
6. Is the melody of line 5 of each stanza the same?
7. Why is one light and delicate, and the other heavy?
8. Does the accompaniment to line 5, stanza 2, suit the words?
9. In what respect is this song like *On Wings of Song*?
10. Which do you like better?

BARCAROLLE

FROM TALES OF HOFFMAN

OFFENBACH

Number 19

In the northern part of Italy there is a beautiful city, Venice, which is built on islands. The streets are just canals full of water. Instead of taking a street car, you ride from one place to another in boats that are called gondolas. That would be very interesting at night, by moonlight, wouldn't it? The boat comes up to your front door, and in you step, and the boatman rows you wherever you wish.

Sometimes groups of gay young people go about in the boats at night singing. There are certain songs which are especially suited for such occasions. In English we call them boat-songs, but the musical name is borrowed from the Italian, *Barcarolle*. In the accompaniment of a *barcarolle* there is a swaying rhythm which suggests either the rowing of the oarsmen or the lapping of the waves.

On our trip today, I want you to imagine that you are lying on soft cushions in one of the boats going through the city of Venice by moonlight. As the oars cut the water, you can hear the voices of singers in other boats floating idly down one of the great waterways of Venice. These are the words that reach your ears:

Silent now the drowsy bird;
As softly falls the night;
We hear the sound of splashing oar,
The night wind's tender sigh;
Ah linger yet awhile,

'Ere its joys pass away,
This fleeting hour beguile,
Night's soft shade soon will fade.

Gently by cool breezes stirr'd
We drift 'neath pale moonlight.
The waving trees upon the shore
In whispering lullaby.
Ah, linger yet awhile,
'Ere its joys pass away,
This fleeting hour beguile,
Night's soft shade soon will fade.

1. What instrument does the accompaniment suggest?
 2. How many voices did you hear?
 3. Can you name the type of voice of each?
 4. Is the melody easy to remember?
 5. Can you clap the rhythm?
 6. Was there an introduction or conclusion?
 7. Does this song make you want to get up and do things?
 8. What effect does it have?
 9. Is it a good piece to play early in the morning?
- Why?
10. Do you think the music suited to the scene for which it was written?

PRIZE SONG FROM DIE MEISTERSINGER

WAGNER

Number 20

In Nuremberg, an old town in Southern Germany, lived Eva, the daughter of Veit Pogner, a goldsmith. Eva was very pretty and very popular; but instead of being wooed in the usual manner, her father, who was a great lover of music, promised she should marry whoever won in a singing contest which was to be held near the town. Fortunately for Eva, she herself was to be the judge.

It happened that Eva was already much in love with Walter von Stolzenfels. That might have been all right,

for Walter liked to sing, but it turned out that only members of a certain society could compete for the prize, and Walter was not a member of the Meistersingers, or Mastersingers, as they were called. This society had different grades of singers, and to reach the highest, one had to learn many rules of singing. Walter knew none of these. But when he heard that there was to be a trial for singers who wished to become members, he decided to try. Of course, it was impossible for him to win, as he didn't even know the rules. The man who marked down the mistakes had his slate full before he could make Walter stop singing.

There was another man in the town who was also in love with Eva and that was the town-clerk, Mr. Sixtus Beckmesser. He was old and crabbed, but he was a Master-singer, and he felt sure that when he got through singing he would be awarded the prize and Miss Eva Pogner would become his wife. Beckmesser was the man who marked down the mistakes when Walter sang, and he was very glad that Walter was not to be allowed to sing in the final contest.

On the morning of the great day, Walter went to the shop of Hans Sachs, the village cobbler, which was just across the street from Eva's home, and told him of a wonderful dream that he had had the night before. He was so excited and delighted that he sang the whole story to the old shoemaker. While Walter was singing, Hans Sachs quietly wrote it down. Soon after Walter had gone, Beckmesser came in to see about the shoes that he was planning to wear to the contest. When he saw the song on the table, he thought that Hans Sachs was intending to sing in the contest that day. But when Hans came into the shop, he told Beckmesser that he had no idea of singing, but that, if he liked the song, he might sing it himself. Beckmesser was charmed with the song, and decided to sing it.

Out on the meadow where the contest was to take place, all the people of the city gathered. At the head of the procession came Eva and her father; behind them came

Hans Sachs and the Mastersingers. The first singer to compete was Beckmesser. He had been having a time trying to learn Walter's song. You see he couldn't make out all the words very well, and he couldn't remember all that he did succeed in reading. Instead of singing

Morning was gleaming with roseate light;

The air was filled with scent distilled,—

he sang:

Yawning and streaming with roseate light

My hair was filled with scent distilled,—

and other mistakes, still more ridiculous. The people all began to laugh, and, finally, when he made more and more silly mistakes, every one began to make fun of him. When he realized that they were laughing at him, he rushed from the platform and shouted out that if they wanted to laugh at the song, they needn't laugh at him. He said that Hans Sachs made up the song just to get him to sing it and make himself ridiculous.

Then Hans Sachs had to explain. He said Beckmesser could tell them how he found the song, but that he did not write it. Hans said that he really considered the song very beautiful, at which every one laughed. To give them an opportunity to decide for themselves, Hans called upon the man who wrote the song to come forward and sing it. When Walter sang it, all, except Beckmesser, were amazed at the beauty of the composition. As Walter went on, they were more and more impressed, until at last all rose up and shouted, "Mastersinger, mastersinger." After that, there was no doubt who was to win the prize of Eva's hand. Walter was given the laurel wreath by Eva, and then Hans Sachs placed about his neck the greatest honor the city could bestow,—the chain which was the emblem of the Mastersingers of Nuremberg.

1. Is this song glad or sad?
2. What kind of a voice sang it?
3. What kind of an accompaniment did you hear?
4. Can you understand the words of the singer?

5. Is the melody as easy to remember as that of *Barcarolle*?

6. Can you imagine old Beckmesser singing this melody?

7. What kind of colors does the melody suggest? Bright or dark?

8. Is there any motive by which you can recognize this song?

9. Does the orchestra ever repeat any of the melody of the singer?

10. Would you enjoy this song as much if you did not know the story?

HOME TO OUR MOUNTAINS

FROM IL TROVATORE

VERDI

Number 21

The opera of *Il Trovatore* is based upon a Spanish play which was very popular for many years. The story goes that a count named De Luna had ordered a gypsy burned for being a witch, and that her daughter, without realizing what she was doing, had thrown her own child into the fire and saved the count's little brother, Manrico, whom she had stolen intending that he should be burnt by the same fire that killed her mother. She kept Manrico and he grew up thinking that he was her child. Do you know the scene at the gypsy camp where all sing the "Anvil Chorus?"

When Manrico was grown he was thrown into prison and sentenced to death because he loved a noble lady named Leonora whom the count wanted to marry. Although Leonora loved Manrico, she promised De Luna that she would marry him if he would free Manrico. Now we are coming to the prison scene from which the song you are to hear today is taken. In the same cell with Manrico, on a bed of

straw from which she was too weak to rise, lay the old gypsy, dreaming of her mountain home and then of her little baby that was burnt by those cruel flames. Sometimes she waked up terrified, thinking that she was being led out to be burned. Manrico tried to calm her by leading her to think of the happy days when they enjoyed the free life of the gypsies. Here are the words that the gypsy sang:

Home to our mountains, let us return, love,
There in thy young days peace had its reign.

There shall thy song fall on my slumbers,
There shall thy lute make me joyful again.

And Manrico answered:

Rest thee, my mother, kneeling beside thee,
I will pour forth my troubadour lay.

The gypsy replied:

Oh sing and wake now thy soft lute's soft numbers,
Lull me to rest, charm my slumbers away.

Then you can hear how many singing:

Lull me to rest,
Lull me to rest,

Because I feel sure that you want to know the rest of the story, I will tell you that while they were singing the count came in with Leonora. She really never intended to marry the count—to escape that she had taken poison before entering the prison. While the old gypsy was crooning of home and youth, Leonora died at Manrico's feet. De Luna became so enraged at being cheated that he ordered Manrico beheaded at once. The old gypsy staggered to the window, and when she saw what had happened, she had her revenge at last by telling the count that the man he had just had killed was his own brother whom she had stolen many years before.

1. How many sang in this song?
2. Is the music of this duet easy to remember?

3. What kind of an accompaniment did you hear?
4. Which voice is brighter, Manrico's or the gypsy's?
5. What kind of a voice would you call Manrico's?
6. Can you clap the rhythm of the words through "mother?"
7. Is that rhythm repeated? How many times?
8. Does the gypsy sing the same melody as Manrico?
9. Does the music suit the words of the last lines?
10. Do you think the gypsy's voice shows she had suffered for not doing right?

WALTZ OF THE FLOWERS

FROM THE NUTCRACKER SUITE

TSCHAIKOWSKY

Number 26

Would you ever think of anybody making up a story or composing music about a nutcracker? But there is such a story and one of the curious things about it is that the story was written by a German, translated by a Frenchman, and read by a Russian who composed the music for the *Nutcracker Ballet*. A ballet is a play in which the actors do not talk or sing but just dance their parts—that is, the story is told in dances. Of course there must be beautiful music for such dances. When the *Nutcracker Ballet* was first given in Petrograd, all of the dancers were children; this made the whole performance more fairy-like. When you know the story you will realize how appropriate that was. The story is something like this:

One Christmas Eve a little girl was shown a beautiful Christmas tree which her parents and kind friends had prepared for her. Among the presents was a nutcracker—not just an ordinary one, but a nutcracker made of silver and dressed up just like a little man. It had been made for her by an old friend, a clock-maker. What a happy time she had looking at the tree! But bedtime came all too soon. When all were ready to leave, the little girl

begged her mother to let her stay just a few minutes longer to put her dolls away. She sat down, after all were gone, planning how to arrange her dolls. Soon strange things began to happen. Mice came swarming from everywhere. Who do you suppose saved her from them? Why all at once the nutcracker became alive; he fought the mice, drove them away, and killed their king. From fright the little girl fainted, and then she had the most wonderful dream.

The nutcracker became a prince and she a princess, and away they flew together to a wonderful country called the land of Sugar Plums. The queen welcomed them and had the members of her court dance in honor of the princess who had come with Prince Nutcracker. That series of dances, Chinese, Russian, Arabian, and others form a part of the *Ballet* which is known as the *Nutcracker Suite*. The last one of the group which make up the *Suite* is a dance called the "Waltz of the Flowers"; in this the whole court joined. Now I am sure you can imagine what a dainty performance it must have been with children dancing all the parts.

1. What instruments played this waltz?
2. Did you hear an introduction before the waltz began?
3. How many different parts can you hear in this waltz?
4. What instruments do you hear most?
5. Do you hear any brass instruments?
6. Which part of this waltz do you like best? Why?
7. Does the music seem suitable for Sugar Plum Land?
8. What does this music make you feel like doing?
9. Do you know what waltz rhythm is?
10. Can you clap it with your hands?

ARABIAN DANCE**FROM THE NUTCRACKER SUITE
TSCHAIKOWSKY***Number 27*

One of the dances which was danced before the little princess when she was in Sugar Plum Land was the "Arabian Dance." The music is quite different from ours. The Arabs have not developed their music as the people of Europe have. As their music is seldom written, it has had to remain simple enough for the people to learn it as folk-songs are learned. There is not the variety of either melody or rhythm which we usually expect to hear. If you will listen to the accompaniment, you can notice that it is almost exactly the same over and over again. You can hear one tone, called the keynote, in every measure.

1. What instrument do you think the accompaniment suggests?
2. Do you like the melody? Why?
3. Is it easy to remember?
4. Does this music seem different from most of our music?
5. Can you describe any difference?
6. Does this music sound cheerful or dreary?
7. Do you think it is monotonous?
8. Is this dance as bright as the "Waltz of the Flowers"?
9. Which do you like better? Why?
10. Do you know any other piece of music that sounds at all like Arab music?

THE MOVEMENTS OF OUR FRIENDS

There is one thing about a person that I am sure each of you notices—that is the way he or she moves. Some people you call "awfully slow" and other "very fast," and those terms give some idea of what kind of people you

think each is. Now that is one thing you must learn to notice in music. The general character of each composition is indicated by the way it moves, fast or slow. A gay dance will be fast; a funeral march, slow.

All people walk, unless they are invalids, and all music moves. In order to walk, a man has to take his foot up and then put it down again. So one step would be up, down. Which is heavier, when you lift your foot or when you put it down? Yes, I am sure we can agree on that, the down is always the part we hear. Then suppose that after you put one foot down, you did not want to take it up again right away, but just wanted to get a little breath in between; your walk then would be something like this: up, down, breath, up, down, breath. Perfectly simple, isn't it? Well, all music goes ahead in one of those two ways: either up, down, up, down or up, down, breath, up, down, breath; but always remember that the down is heavy; the *down* that comes so regularly that you know just when to expect it is one of the first essentials of music. If the accented notes did not come regularly, there would be no music. If you can think of music as moving regularly ahead constantly, just as the film of a moving picture machine moves; and suppose the film moved by little clicks, like this, *click*, click, *click*, click with every other click accented and no stops between; or like this, *click*, click, click, *click*, click, click, with every third one accented, you will have some motion of what people often call "time" but which should be called metre or rhythm.

You must not think that because I have told you that music moves in this way that it is either the only way it moves, or the most important way it moves. It is important to lift your foot up to take a step, because you couldn't step without doing it, but nobody pays any attention to the fact that you lift your feet off the ground or put them down again as long as you do both properly. That is taken for granted, and when you know music you take this metre for granted. Until you can do that, you must listen and know what the metre is, whether the

accent falls in pairs or in triplets. How does *Santa Lucia* move? How does the "Waltz of the Flowers?"

For variety, musicians sometimes join together these little groups and make longer ones. Then instead of having up, down, up, down, etc., you hear up, down, up down, up, down, etc. Don't you wonder how musicians can show in a picture where that accented down is to come in the music? Just the simplest thing imaginable. They just draw a vertical line *before* the accented down. Look on a page of music and you will see lots of lines that seem to separate the notes into little houses. But they don't do anything of that kind; they merely say to the person looking at the picture, "Get ready to hear that accent that always follows me." So I can write up down up up down up up down up up, and to show you the accent I need only add like this: up| down up, up,|down, up, up,|down, up, up. It is really easier to see the metre on a page than it is to hear it, but if you listen, you can always hear it.

Now for other movements of our friends that are still more interesting. The steps of a dance are more interesting than just plain walking, aren't they? Each dance has a pattern all its own, quite distinct from the metre. A waltz, a minuet, a polonaise, and many others have the same metre, but they are very different in character. The pattern gives the key to the character. When you can recognize the pattern of each, you are beginning to really "appreciate" your music-friends.

To recognize a waltz, you need to listen to the accompaniment. If it sound like this



you may be sure you are listening to a waltz. But if you hear



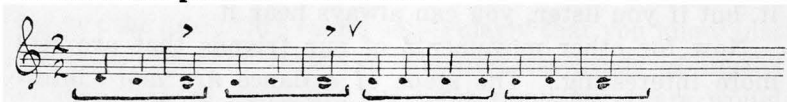
you may be sure you are listening to a polonaise.

A march accompaniment has a pattern like one of these :



but there is always something swinging and “catchy” about a march to be used for real marching. The pattern is the same for other marches, such as a wedding march, or a funeral march, but the general character of the movement is entirely different in each case.

The gavotte you read about last year too. Do you remember the pattern? It is this :



From these pictures of our friends in movement I wonder how many you can recognize when you hear them moving before you. It will keep you busy for some time before you recognize each as it passes by.

VALE TRISTE

SIBELIUS

Number 32

Valse Triste is the French title for “A Sad Waltz.” It is taken from the music composed by Sibelius to accompany a drama by Arvid Järnefelt called *Kuolema*, which means death. The story is concerned with a woman about to die, who sees, in her delirium, a party of ghosts who dance about her in the room. As she seeks to join them, she rises, but to no avail; Death appears, and she sinks into his arms. You can easily distinguish the two ideas from which this waltz is developed; the sad, dreary strain of the dying woman,

and then the bright dance of the ghosts who beg her to join them in their revels. At the close, notice how the dreary strain gets slower and slower while against it you hear the rising and falling of the bass.

1. Can you tell what kind of a dance this is to be from hearing only the first measures?

2. What tells you?

3. Is the melody of the first part clear?

4. In which part of the piece is the rhytm most striking?

5. Can you hear the dreary waltz mixed in with the brighter?

6. Is any part of this waltz anything like any part of the *Waltz of the Flowers*?

7. How does this waltz differ from the *Waltzing Doll*?

8. Does this waltz have an introduction?

9. Does it have a conclusion?

10. Which little bits of the waltz will help you best to recognize it?

TRIUMPHAL MARCH

FROM AIDA

Number 33

Four thousand years ago the Egyptians were the most civilized people in the world. They ruled not only what is Egypt today, but a much larger country. It was customary in that day for a nation to bring back the king, his family, and the nobles of a conquered tribe as slaves.

Aida was the daughter of a king of Ethiopia, a country near Egypt. She had been captured and brought to Memphis, the capital of the Egyptian kingdom. Here she met Radames, a young soldier, and they promptly fell in love with each other. Radames was put in charge of an army to be sent against Ethiopia; he was successful in the campaign and returned with many prisoners, among them the father of Aida. As his victorious army marched into Memphis, the "Triumphal March" was played.

For the sake of securing her father's freedom, Aida begged Radames to become a traitor to the king. He consented, but the plan was overheard by the king's daughter, who herself loved Radames and was incensed that he should prefer a slave girl to her. She revealed the whole plan to her father, who decreed that Radames should die a traitor's death—he should be walled up alive in a vault and left to starve and die. This was done; but just as the passage to the vault was sealed, thus making escape impossible, Radames found that Aida had hidden herself in the vault to die with him. The curtain falls on the lovers, who see in death only a step to a happier world where they will be together.

1. What instruments can you hear playing this march?
2. Can you clap the rhythm?
3. Can you remember the rhythm?
4. Do you think the music suits the scene for which it was written?
5. Would the tune make a good one for singing?
6. Does this march make you want to do things?
7. If you have something you ought to do but don't want to, would singing this march help any?
8. Can soldiers march better together, or laborers work more evenly together, if music is played for them?
9. How is a march different from a waltz?
10. Which can play this march more effectively, a band or an orchestra?

OLONAISE MILITAIRE

CHOPIN

Number 34

"Polonaise" looks like a hard word and seems to suggest something very difficult. But it is just the French form for the adjective "Polish." The name was given to a ceremonial procession which was regularly followed at royal functions in Poland. The king sat on his throne with the princes grouped near him. As the doors to the great hall swung open, a procession of nobles advanced in silent, dignified fashion. At each few steps, all halted to bow, lower

and lower, until, as each lady passed directly before the king, the low bow became a deep obeisance. This is the scene which gave rise to the polonaise. In modern times it has become more spirited, but the marked rhythm and the dignity still remain distinctive.

RAKOCZY MARCH

FROM THE DAMNATION OF FAUST

Number 35

The theme of the *Rakoczy March* is the national air of Hungary. It is supposed to have been written by a gypsy court musician of Prince Rakoczy, for whom the march was named. This noble family is closely associated with Hungary's struggle for independence, and the march has been used many times during the last two centuries as a battle hymn.

When Berlioz, a French composer, was going to visit in Hungary, one of his friends gave him a book of Hungarian themes and advised him, if he wanted to make friends of the Hungarians, to compose a piece based on one of their tunes. He selected the national air. When the arrangement of the theme was first played at Budapest, it created quite a sensation. Berlioz has left us his own account of that first performance:

After a trumpet phrase based on the rhythm of the first bar of the melody, the theme appears, . . . performed *piano* by the flutes and clarinets, and accompanied *pizzicato* by the stringed instruments. To this unexpected treatment the public listened in silence; but, when, after a long *crescendo*, fugued fragments of the theme appeared, interrupted by dull beats of the big drum, with all the effect of distant cannon, the room began to seethe with an indescribable sound, and when at length the orchestra burst out in a furious *mêlée* and hurled forth the long delay *fortissimo*, it was shaken by the most unheard-of cries and stampings; the concentrated fury of all this burning audience was exploded in accents that shivered me with terror.

Berlioz was so pleased with the reception the Hungarians gave his march that when he wrote an opera called *The Damination of Faust* he decided to make Faust travel to Hungary so that he might introduce the march into that play. The *Rakoozy March* is heard at the opening of the opera, as the Hungarian army crosses the plain. It has always been successful in rousing an audience to a high pitch of enthusiasm.

1. Did a band or an orchestra play the march?
2. Which kind of instruments are heard most?
3. Clap the rhythm of this march. Is it more lively than that of the *Triumphal March*?
4. Can you soon hum this melody?
5. Can you hear the big drum?
6. Is this good music to march by?
7. Does this music make you want to do things?
8. Can you find the motive upon which this march is based?
9. Does it occur many times?
10. In how many ways is it changed?

HARMONY IN MUSIC LAND

Today I want to explain something more about the music you hear. You know now what a melody is, and the difference between it and an accompaniment; you know about the ways that music moves, and you know something about the differences between voices. There is another thing about music which is called harmony. Now most children think that is something very difficult, and even some musicians do not know exactly what harmony is, but I believe you are going to understand it right away.

You remember I told you that each voice had a color just as simple as a red or blue. But you know that a painter in painting beautiful pictures does not use just red or blue or such simple colors; he has to learn to mix his colors to secure new shades. Composers of music have to do that too, and

that art of mixing colors is called harmony. When a composer writes a duet for a soprano and an alto voice, the result you hear is quite a different shade from that of either voice separately. When he combines two women's voices with two men's in a quartette, the color of the combined tone is much richer and more varied in possibilities, because he can use either little or much of each voice whenever he chooses. When musicians speak of simple harmony, they mean that either the voices are few or the combinations are simple; when they speak of rich harmony, they refer to many voices or instruments which are combined in various ways. Those little motives and melodies can appear in a host of new colors if the composer knows how to mix his colors; if he knows harmony.

Folk-songs have no harmony, because a folk-song is made up of just the melody which all voices sing. The accompaniment furnishes the harmony for an art-song. Sometimes composers have added harmony to folk-songs melodies, but the folk-song as sung by the people was just the simple melody. But when two or more people sing together, each singing a different melody to the same words, somebody has created harmony. You know we say that there is harmony in the family when all live together pleasantly; just so we have harmony in music when several voices or instruments create lovely music, but each is playing or singing something different.

There should also be harmony in a community as well as in each family; the finest example of harmony in the world of music is to be found in a large orchestra or chorus. There several families of instruments or voices not only harmonize with the members of their own family but each group coöperates in creating something beautiful. No one can stop to think whether he is the most important one or not; the work of each single individual is scarcely noticed at all except as it is necessary to create a beautiful picture in tones. Do you know of the families that work together in an orchestra? The strings, four of them, violin, viola, 'cello, and the great big violin, the bass, form one family;

the flute, clarinet, oboe, and bassoon make up the wood-wind group; and then there is the noisy family, the brasses, made up of the cornet, horns, trombones, and tuba. All of these and the different kinds of drums have to live and work together with many singers to give us our finest example of unselfishness. Each must do his best all the time and yet expect no special praise; that is given only to all.

In school perhaps you will have an opportunity to take part in creating harmony in music; perhaps you can sing the alto part of a song, if nothing more; perhaps you will play in the orchestra. In either case you have to learn then one of the greatest lessons which life can teach you—to live and work in harmony with those about you. You will have to forget your little part in trying to help others to do something which no one can do alone. Thus good schools, happy homes, and great nations are made.

ETUDE IN G FLAT MAJOR

CHOPIN

Number 41

There are many pieces which were not named by the composers. Such compositions are usually known by a number, or else by the key in which each is written. But one cannot always follow the latter method, for composers have sometimes written more than one composition of a kind in the same key. Then it is impossible to identify each unless the number is given. That is why the number op. 25, No. 9 is given. That "op." is the abbreviation for *opus*, the Latin word for work.

We are going to add to our list of friends today a composition to which Chopin, the composer, did not give a name. After his death some one who heard this *Etude*, which means a study, gave it the name of "Butterfly" and that name has clung to it. Let us listen to see whether that seems a good name for it. Perhaps you can think of a better one.

What is there about the piece that suggests a butterfly?

Does a butterfly do the same thing over and over? Are its movements generally the same? Can you hear much repetition in this little *Etude*? As you hear the music, would it be easy to imagine a butterfly flitting from flower to flower, only to sip a bit of sweetness here and there and then pass on to fields still unexplored?

1. What instrument plays this *Etude*?
2. Does it suggest a song or a picture?
3. What kind of colors does it suggest?
4. In movement, does it suggest a child or an old person?
5. Can you listen to the accompaniment?
6. What instrument does it suggest to you?
7. Can you clap the rhythmic motive?
8. Does this piece move in duple or triple metre?
9. If a violin played the melody of this piece what instrument would be suitable for the accompaniment?
10. In which is the harmony richer, this *Etude* or the *Rakoczy March*?

IN A THREE-HORSE SLEIGH

TSCHAIKOWSKY

Number 42

In Russia, where it is very cold in the winter, the people do not travel around in automobiles because the roads are piled high with snow and ice. Instead they use sleighs. One kind that is generally used is called the "troika," which means "three," and it is called that because it is drawn by three horses.

At one time a Russian composer, Tschaikowsky, was asked to write a group of piano pieces, each of which would suggest one month in the year. When he came to write one for the month of November, he must have thought of the many delightful trips he had made in sleighs to neighboring homes in the country. To represent his impressions of that month, he wrote the *Three-Horse Sleigh*. Sometimes it is called *November*.

There are no words to this piece, and the composer has left nothing but the name to suggest what he intended the music to suggest. But because it seems to make it so much more interesting to you children, I am going to suggest one way you might think about this piece. Let's suppose some children were going to a merrymaking at a neighboring home. The piece begins with a cheery little melody which you could easily imagine would say, "I'm so glad. Now we're going to go," or something like that, and away they are off. Farther down the road, perhaps they stopped to pick up a little playmate and she has to be begged, or perhaps her mother has to be urged to let her go. Can you hear that part? Finally she gets in and then all go on singing that first little tune, "I'm so glad . . ." The road gets a little rougher, the horses can't go ahead very smoothly, perhaps, but after a hard pull, they get to the top of the hill. Then, listen! Can you hear them go down? Every little while you hear the tingle of the sleigh bells on the horses. Perhaps the road is rough again, but soon they are joined by other sleighs, and then, oh joy, you can hear all the children singing that little song, "I'm so glad," while at the same time you hear the bells of ever so many sleighs going down the road together. In the sleighs the children are wrapped up in fur robes, so nice and warm, while outside the moon shines down on great banks of snow and ice. But all are so happy, and if you will listen and think how glad they are, you will feel glad too. Perhaps your teacher can show you a picture of such a sleigh as Tschai-kowsky was thinking of when he named this piece.

1. What instrument did you hear?
2. Do you think the first melody is cheery?
3. Does the second sound like some one begging?
4. When do you first hear the sleigh bells?
5. What is the general character of the movement?
6. What kind of an accompaniment do you hear?
7. If several instruments played this piece, which instrument is best suited to the sleigh bells?
8. Which part of the piece do you like best?

9. Can you sing the first melody?
10. Would this piece be just as interesting without any story?

THE WALTZING DOLL

POLDINI

Number 45

Can you imagine a little, daintily dressed doll who can dance? She might not have all the grace of a live little girl and she would have to repeat many of her movements over and over again, but she would be a fascinating little figure to watch, wouldn't she? Now listen,—the music for her dance is beginning.

Up the floor she dances, then a bow; once more the same, then back again. How daintily she lifts her tiny feet and bends on her little toes to the rhythm! As the music becomes slower, she glides along, singing as she goes until—has she forgotten what comes next? Is there something the matter? No, another snatch of song, and then the dance begins again; after a few steps, she doesn't seem quite sure what she is to do next.

Slower, more uncertain, softer, the music becomes; but while we are wondering what will happen the waltz has started again. Then the song melody plays hide-and-seek with us. Can you find it? Almost as soon as you do find it, it disappears again; instead you hear some dainty bits of flute-like melody; then, once more, the little doll is dancing her waltz.

Slower and fainter the little bits of melody becomes; from the distance delicate echoes float back to us until, as the last flute tones die away in the faintest little echo, the waltz of the dancing doll is over.

1. Can you tell this is going to be a waltz before the melody begins? How?
2. What plays the accompaniment?
3. Which is the gayer, the first part or the song part?
4. Which instrument plays the melody?

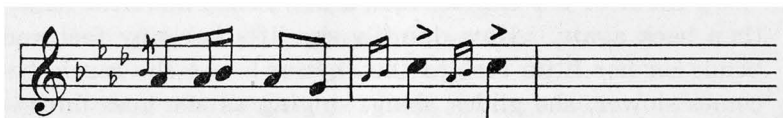
5. When the song part is heard the second time, is it as clear as before?
6. Can you recognize the tone of a flute?
7. Would this waltz be more interesting if it didn't seem to stop so often?
8. What other waltzes do you know?
9. Can you tell one from the other? How?
10. Which do you like best? Why?

MOMENT MUSICAL

SCHUBERT

Number 44

This is one of the daintiest bits of rhythmic melody that can be conceived. The little motive



is the foundation of it all. But how exquisitely that little motive has been interwoven to form the charming dance that is much beloved by all dancers! Toward the end the music seems to change its tone; instead of being playful and capricious, it seems to become more peaceful and satisfied. How many parts has this little piece? Can you tell where each ends? Doesn't it make you want to get up and dance with the little fairies who must have danced around in Schubert's head when he was creating this dainty, delicate picture?

Moment Musical is one of the few pieces we have studied which was written for the piano. The piano is a wonderful instrument, far more wonderful than most of those realize who run their fingers over the keys. Did you know that the piano takes the place of all the different voices and instruments that are known? When you are playing the simplest piece, you are probably playing both the song of a singer and the accompaniment of some instrument; in more difficult music the piano represents the voices of all kinds of singers and players from the soloist to the chorus,

and from the single violin to the symphony orchestra. As many of those who play on the piano do not realize what they are trying to play, they cannot even attempt to direct their fingers in imitating the many different tones of the other instrument. That is one reason that many of our piano students who know nothing but piano music are almost deaf so far as tone-color is concerned. When you hear the *Moment Musical* on the piano, I want you to imagine what instruments the piano is playing for. Do you think the melody would sound well on a violin or a trombone? What instrument could best play the delicate accompaniment? Those are some of the things one must notice in piano music.

1. What instrument played the melody?
2. What instrument played the accompaniment?
3. Does the same rhythmic pattern occur throughout the piece?
4. Do you know any other piece of Schubert's music that sounds like this?
5. How many different parts of the piece can you distinguish?
6. Do you think this would be good music for dancing? Why?
8. What does *Moment Musical* make you feel like doing?
8. Do you like it better than the *Waltzing Doll*?
9. What is the metre of this piece?
10. What do you know of the life of the composer?

FINLANDIA

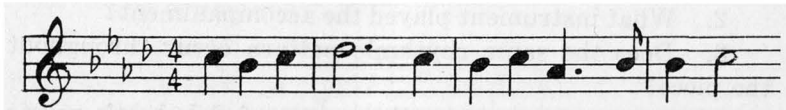
SIBELIUS

Number 45

Finland is a country east of Sweden in the most northern part of Europe. In the winter the days are very short, but in the summer there is scarcely any night. The strong men which Finland has produced are all deeply imbued with a spirit of love for their homeland, which is, for many

months of the year, buried under winter snows. But when the spring comes, and the snow goes to swell the mountain streams, the land of the Finns is covered with flowers; the forests on the mountain sides take on a new shade of green, and all the earth seems to breathe forth new life.

Think how the sight of his native land would affect an exile returning after many years of absence. That is what Sibelius, the Finnish composer, has tried to express in *Finlandia*. He says that the composition is based, not on folk-songs, as many people believe, but on original melodies. The introduction is played by the brass instruments; then the wood-wind group is heard; after that the strings. The theme which I hope you will remember especially is this:



Suppose a wanderer returning from a long journey arrived unexpectedly at the crest of some hill from which he caught his first glimpse of his home and the stretch of country most dear to him of all the world; what must his feelings have been! Do you think this theme expresses his feelings at that moment??

You must look up Finland on your map and try to find out more about these people.

1. Have you ever heard any music composed by Sibelius?
2. Is *Finlandia* played by one or more instruments?
3. Which do you hear first?
4. Which group of instruments do you hear most distinctly?
5. Do you like the music of the brass instruments?
6. What kind of music is usually written for brass?
7. Can you tell when one of the wood-wind group is playing?
8. When the violins play the theme given above, do any other instruments play with them?
9. Do you hear the drum in this composition? When?
10. Is *Finlandia* richer in harmony than the *Serenade*?

AVE MARIA

BACH-GOUNOD

Number 46.

I wonder if you have thought, as you looked at your music memory list this year, that the name "Bach-Gounod" was the name of one person? No, it isn't; those are the names of two composers, and I am going to tell you why they are joined together.

Bach lived a long time before Gounod. In addition to much other music, he composed a set of pieces called the *Well-Tempered Clavichord*, which consists of a series of twenty-four pieces. Preceding each piece is a shorter one called a *prelude*, which means something that goes before. If you can listen to the accompaniment of *Ave Maria* you will hear what Bach wrote as the first *prelude*. 'I do not suppose he thought of his composition ever being used in any other way.

But Gounod knew Bach's music and thought it very beautiful. When he planned to write some music for the prayer to the Virgin, the music of Bach's *prelude* came into his mind, and he decided to use that for his accompaniment and just compose a new melody which would go with it. A wonderful melody it is too; don't you think so?

So you see the words were those of an old Latin prayer to the Virgin Mary, the accompaniment was composed by Bach, and the melody was composed by Gounod. This use of a complete piece, beautiful in itself, for an accompaniment may suggest to you how important the accompaniment may be. I believe the more you listen to that part of the music, the more beauties you will discover that people who do not know how to listen entirely miss.

1. Which instrument does the accompaniment suggest?
2. Which really plays it?
3. What kind of a voice has the singer of this song?
4. How would you describe the general character of this song?

5. Which is more beautiful, the melody or the accompaniment?
6. Is the music appropriate to the words?
7. Would this song be suitable for church?
8. Do you know any other compositions of Bach?
9. Do you know Schubert's *Ave Maria*?
10. Which do you like better?

SILENT NIGHT

GRÜBER

Number 47.

Silent Night is a simple German Christmas carol which is known all over the world. Nowhere is Christmas more observed, by all classes of people than in the country which has given us the custom of the Christmas Tree. On Christmas Eve, while ice and snow cover all the earth, inside each home some little tree is decorated for the children. In the light of the candles you can see the little sugared cakes and the home-made candy, in addition to the simple presents which in many cases represent the loving sacrifice of parents and friends. Around the tree the children gather; behind them the older members of the family stand enjoying with the children the sight of the tree. But before anything is taken from the tree, songs must be sung, and of all the Christmas songs the most beloved is *Silent Night*. Simple yet expressive, it seems to breathe the spirit of the little Christ-child whose birth is commemorated by the tree and the songs.

Silent night! Holy night!
All is calm, all is bright,
Round yon virgin mother and child!
Holy Infant, so tender and mild,
Sleep in heavenly peace,
Sleep in heavenly peace.

Silent night! Holy night!
Shepherds quake at the sight!
Glories stream from Heaven afar,
Heavenly hosts sing Alleluia,
Christ, the Saviour, is born!
Christ, the Saviour, is born.

Silent night! Holy night!
Son of God, love's pure light.
Radiant beams from The Holy face,
With the dawn of redeeming grace,
Jesus, Lord, at Thy birth,
Jesus, Lord, at Thy birth.

THE RIDE OF THE VALKYRIES

WAGNER

Number 48.

According to an old German myth, Wotan was the father of the gods. He lived in Valhalla, a beautiful palace built by giants, but paid for only by fraud and deceit. To reach Valhalla a god would strike upon a rock and then his servants, the tempests, would start a storm. After that the clouds would separate and leave behind a rainbow bridge on which the gods crossed over to Valhalla.

Wotan had nine daughters who were called Valkyries. It was their duty to fly down to earth on their winged horses and hover over battle fields to pick up the bodies of men who died while fighting bravely. After being restored to life with magic mead, these warriors were given magic swords with which they were to exercise daily in order to protect Valhalla, should it ever be necessary.

At the opening of the third act of the *Valkyrie* the composer introduces the *Ride of the Valkyries*. This is one of the finest examples of tone painting in musical literature. By calling to his aid the resources of the orchestra, Wagner has given us a picture of the Valkyries speeding through the air like the wind. The violins give the whirl of the winged

steeds, while the brasses give out the motive of the ride. Follow that motive as it appears in different keys.



Can you imagine those strong and beautiful maidens sweeping to earth like gusts of wind, throwing the dead warriors across the backs of their winged steeds, and then speeding back to Valhalla?

1. Is the motive in this selection clearer than usual?
2. How many times can you hear it?
3. Is it sometimes longer than at other times?
4. Do the violins repeat their part often?
5. Does the music seem to break into parts or does it seem without plan?
6. Clap the rhythm and see if you can tell what the metre is.
7. What instruments can you distinguish?
8. Do you think a piano could represent all of the instruments you hear?
9. What other music do you know that was composed by Wagner?
10. Is the *Ride of the Valkyries* like any other music you know?

NARCISSUS

NEVIN

Number 49.

Among the Greeks it was believed that Narcissus was a beautiful youth who lived in the woods long ago when there were still all kinds of fairies and nymphs there. As he had never seen himself, it happened that when he came to the bank of a stream one day and leaned over and saw himself, he thought he was seeing some lovely maiden in the water. After he tried to put his arms around her to draw her from the stream, he found there was nobody there.

Then he became very foolish—like some little girls today. He could not stay away from his mirror; he just must sit there and lean over the water to catch a view of himself. All the time he was thinking how handsome he was, but all the nymphs and fairies were thinking how foolish he was. And so the story goes that one day when he was leaning over the water admiring himself, he began to change into something else. Instead of remaining a beautiful youth who could run about, he was changed to a flower. The gods let him keep on doing the only thing he really wished to do—that was lean over the water and look at his own picture. Do you have an idea now of Narcissus?

After you have heard the whole piece once, I want you to listen carefully the next time to the first part and find out whether you hear anything like the first two notes repeated later. Do you? How many times? Is each time exactly like the first little motive? In rhythm or melody? This composition is a good example of various ways of employing a motive. In the second part one little musical idea is repeated, one, two, three, how many times? And then only a part of it, each time a little higher than before. And then another bit of melody comes, oh so soothingly, lower and lower until the first theme of the piece returns again.

Do you want to know a little game that you can play, very softly, if your teacher will let you? Part of the class will be Narcissus leaning over the water. You will listen of the water that you can hear in the music if you listen very carefully. After the melody begins, you can hear two little tones, coming one after another very quickly; those are the little ripples. Now while the ones who are playing Narcissus hum the melody, you clap your hands, oh so quietly, as accompaniment, just as the little ripples are a musical accompaniment to the melody. Doesn't it make it interesting to listen for something?

FUNERAL MARCH

BEETHOVEN

Number 50.

Today we are going to think of a scene which occurs every day yet which is always tinged with sadness. Some one has died; one more life is ended, and some home at nightfall will be without a beloved face and a familiar voice. As a last evidence of affection, friends bear the body to the grave; slowly and silently they tread the path which leads to its last resting place. One form of music is sacred to such a scene—the funeral march. So much it may express: the sorrow of those left, the relief that suffering is ended, and the joy of the one who has passed to a better world and is again united with those dear ones who have gone before.

The *Funeral March* which Beethoven composed is introduced by a succession of heavy chords which might well form an accompaniment to feet bound on a sad errand. The low roll of drums, the muffled tones—both suggest death. Do the passages just before the end suggest only grief, or do you think that Beethoven wanted you to feel that in the end time would heal all grief and the mourners would be comforted?

Do you think this is a very sad march? Did you ever hear any other that you thought sadder? Would you like to hear this piece often, or would you rather hear something brighter? There will come times, I believe, when you will be glad to know this music, and then you can just sing it over to yourself, and enjoy it that way. Beautiful music, like poetry, when once learned, is yours to keep. And all you have to do is to draw out from the little compartment of your brain where you have stored your music friends in memory, all those that you have made yours; and as each one sings to you, you will be glad that you have made, in music land, so many friends.

APPENDIX

NOTES AND SUGGESTIONS FOR TEACHERS

The stories may be read in any order desired. As a rule, the introductory stories should precede each group of stories which follow, but this is not imperative so long as all the articles are eventually read. The questions at the end of each story are merely suggestive; some of the questions cannot be answered by the children until practically all of the stories have been read and the corresponding records studied. Do not feel that all of the questions *must* be answered.

Piano arrangements of almost all the selections may be secured from any of the larger publishing houses, such as Presser, Schirmer, Ditson, or Wood. In some cases specific reference is made to one of these because the catalogue was at hand; it is not to be inferred that the publisher mentioned is the only one. Not more than a half dozen of the selections are published by only one publisher.

For the benefit of the teacher who has to count the pennies, and there are many of these in Texas, attention is called to the Century Edition of music at 15 cents a copy. Piano arrangements of numbers 4, 5, 13, 17, 19, 20, 21, 23, 33, 35, 42, 43, and 47 may be secured in this edition. Vocal solos of numbers 7, 8, 17, 19, 21, 46, and 47 may also be secured at that price. Any music dealer will gladly supply you with a catalogue.

Number 1

Sufficient introductory material is given on the record itself. Any Indian stories make suitable reading for the creation of an appreciative atmosphere. This is the third selection of four given on the record entitled "Four Penobscot Indian Songs."

Number 2

The words of the song are taken from John A. Lomax's *Cowboy Songs and Other Ballads*, published by the McMillan Company. The song is published by Schirmer, New York, price forty cents.

Number 4

The translation of the text was made especially for use in this bulletin by Mr. R. C. Stephenson of the Spanish Department of the University of Texas. The song may be procured with both Spanish and English words and piano arrangements are numerous.

Number 5

The words and music of *Santa Lucia* may be found in almost any popular song collection. The words given here are those of *Twice 55 Songs*, published by C. C. Birchard, price twenty-five cents. There is a reduction made if a number of copies are purchased. Various arrangements for piano and other instruments are available. *Napoli* means Naples.

Number 7

This song may be purchased as sheet music, price thirty-five cents. It is also to be found in a volume of Schubert's Songs published by Schirmer under title of *First Vocal Album*. There is a simple arrangement for piano by Heller, price thirty-five cents; that of Liszt is the most popular. The words quoted here are taken from the *Laurel Music Reader*, published by C. C. Birchard, price one dollar.

Number 8

The song may be secured as sheet music, price fifty cents. It is also included in any standard collection of Schumann's songs, such as Schirmer's Library, volume 689. The words quoted here are from *Poems of Heinrich Heine*, translated by Louis Untermeyer. The volume is published by Henry Holt & Co., New York, 1917. The story of the origin of the *Marseillaise* is told in *Stories of Great National Songs* by N. Smith, Milwaukee, [1899].

Number 9

The song may be secured through any publisher at thirty-five cents. Liszt's piano arrangement is especially beautiful. The words here quoted are from the *Progressive Music Series*, Book Four, published by Silver, Burdett & Co., Chicago.

Number 12

General material on the oratorio may be secured from *The Standard Oratorios* by Upton. The text and music of *Elijah* may be secured complete in the Novello edition at seventy-five cents. "If with all your hearts" is also published separately at thirty-five cents. The text is from the Bible, Deuteronomy, iv, 29 and Job, xxiii, 3.

Number 13

The complete text and score for piano may be secured either in the Novello or Schirmer edition, at seventy-five cents. In case the teacher cares to use the words they are included here.

Savior breathe forgiveness o'er me
In my need guide me, keep me,
God of mercy. God of love.

Heavenly Father, help I pray Thee,
While I humbly bend before Thee,
Save and help me blessed Lord.

Number 17

The story of Tannhäuser is well told in Wheelock's *Stories of Wagner for Children*. The song is published separately at thirty-five cents. The piano arrangement by Liszt is the best. The words quoted here are taken from the edition of G. Schirmer.

Number 18

Oh Promise Me is published as a single song at forty cents. It is also included in the text and music of *Robin Hood*. This song has become very popular for use at weddings.

Number 19

Barcarolle may be secured as a vocal duet, for piano solo or duet, and in many other combinations. The words quoted are taken from *Twice 55 Songs*.

Number 26-27

The *Nutcracker Suite* may be secured in the Presser edition for \$1.25. The story has been published in English but it is difficult to secure. E. T. A. Hoffman is the author of the story which was translated by A. Dumas to French. See the bibliography for English edition.

Number 32

Valse Triste is published by Breitkopf and Härtel in many versions. It has been arranged as a vocal solo and for three female voices with words by Frederick K. Martens. The drama of *Kuolema* is not, so far as the writer is aware, available in English. Järnefelt is a contemporary Finnish writer. He was born in Petrograd in 1865.

Number 33

One of the most attractive adaptations of the *Triumphal March* is that found in *Twice 55 Songs* under the title *March On*. The march

is available in both simple and difficult arrangements for piano and in many other combinations.

Number 34

Polonaise Militaire may be purchased separately for forty cents. It is also to be found in any collection of Chopin's polonaises. Further reading on this dance may be found in Perry's *Stories of Standard Teaching Pieces*, published by Presser.

Number 35

Rakoczy March is available for piano solo, duet, and for two pianos. Kowalski's *Salud a Pesth* presents the same theme. The quotation is from the second volume of the *Autobiography* of Hector Berlioz, which has been translated from the French by R. and E. Holmes.

The technical musical terms used in the quotation have the following meanings:

- piano=soft
- forte=loud
- fortissimo=very loud
- fugued=interwoven
- pizzicato=with picked strings
- crescendo=with increasing intensity.

Number 41

This *Etude* for piano solo costs twenty cents. It will also be found in any collection of Chopin's *Etudes* or generally in any album of Chopin's favorite piano compositions. As there are two in G Flat Major, be sure you are getting opus 25, number 9.

Number 42

This selection is from Number 11 of Tschaiikowsky's volume known as the *Seasons*. It is frequently listed as *Troika en Trainaux* or merely as *November*.

Number 43

The *Waltzing Doll* is published by Schirmer at forty cents. It is frequently listed as *Poupée Valsante*. Presser publishes a version which makes use of Thackeray's "A Tragic Story" in a form which is quite attractive to children. This version was published in the *Etude* for February, 1919. It may be purchased as sheet music.

Number 44

This is the *Moment Musical* in F minor. It is published separately at twenty-five cents or may be found in any collection of the *Moment Musical* which are generally combined with the composer's *Fantasies*, and *Impromptus*. Such a volume costs \$1.20.

Number 45

Finlandia, arranged for piano solo, is published by Breitkopf & Härtel, New York, at \$1.50. It is too difficult for children.

Number 46

The Bach Prelude is Number 1 of the *Well-Tempered Clavichord*. The Gounod version is available in song form at thirty-five cents, and also in various piano arrangements. The song frequently carries a violin *obligato* part. The organ arrangement is also quite beautiful.

Number 47

Silent Night can be found in almost any popular song collection. The words here given are from *Twice 55 Songs*.

Number 48

The story of the Valkyries is to be found in Wheelock's *Stories of Wagner*. The *Ride* is available for piano. There are no words, as it is truly a magnificent piece of tone painting. This is a good selection to call attention to the groups of orchestral instruments.

Number 49

Narcissus may be secured in almost any form desired. There is a vocal setting with words by P. C. Warren.

Number 50

The *Funeral March* is taken from Sonata op. 26. It may be purchased separately; the sonata is sold for fifty-five cents; or it will be found in volume 1 of Beethoven's Sonatas published by various houses.

THE EXTENSION LOAN LIBRARY

By writing to the Extension Loan Library, University of Texas, teachers may obtain the loan of books and package libraries on music. This library has twenty-four books on music and package libraries on sixty-five different phases of the subject. Most of the volumes listed in the bibliography are available.

The package libraries consist of collections of magazine articles and bulletins, all on the same subject. Some of them are of a general nature, covering such subjects as appreciation of music, negro music, and national songs; others are confined to material on one composer or singer.

The books and package libraries are loaned for a period of two weeks. The only cost to the borrower is the payment of transportation both ways. In towns where there are public libraries or school libraries, the applications for material must be made through the librarian. Otherwise it will be sent to a teacher. When the librarian writes for material, the Extension Loan Library has the privilege of borrowing for her, as an inter-library loan, books from the Main University Library, in addition to sending its own books and package libraries.

A list of music books and package libraries from which a choice may be made will be sent to any teacher who applies to the Extension Loan Library for it.

The National Bureau for the Advancement of Music with headquarters at 105 W. 40th, New York City, will supply all persons interested with material regarding music memory contests.

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A Golden Book of Favorite Songs. Hall McCreary Co. Chicago.

The Gray Book of Favorite Songs. Hall McCreary Co. Chicago.

The University Song Book. University of Texas, Austin, Texas.

(None of these song books exceed twenty-five cents for a single copy. Reductions are made for quantity orders.)

Pronunciations

Aida	Ah-ee'-da
Ave Maria	Ah'-vey Mah-ree'-ah
Bach	Bahkh
Barcarolle	Bahr-kah-roll'
Beethoven	Bay'-tow-fen
Berlioz	Bair-lee-oh'
	Sho-pan'
De Koven	Deh Ko'-fen
Etude	ay'-tood
Gounod	Goo-noh'
Grüber	Greber
Il Trovatore	Eel Troh-vah-toh'-reh
Manrico	Man-ree'-koh
Marseillaise	Mahr-say-yaiz'
Meistersinger	My'-ster-zinger

Mendelssohn	Men'-d'l-sohn
Offenbach	Of'-fen-bach
Poldini	Pol-dee'-nee
Radames	Rahd'-ah-maz
Rakoczy	Rah'-koh-tshee
Rossini	Roh-see'-nee
Schubert	Shoo'-bairt
Schumann	Shoo'-mahn
Sibelius	See-bey'-lius
Stabat Mater	Stah'-baht Mah'-ter
Suite	sweet
Tannhäuser	Tahn'-hoy-ser
Tschaikowsky	Chi-koff'-skee
Valkyrie	Vahl-kuer'-reh
Verdi	Vair'-dee
Wagner	Vahg'-ner

